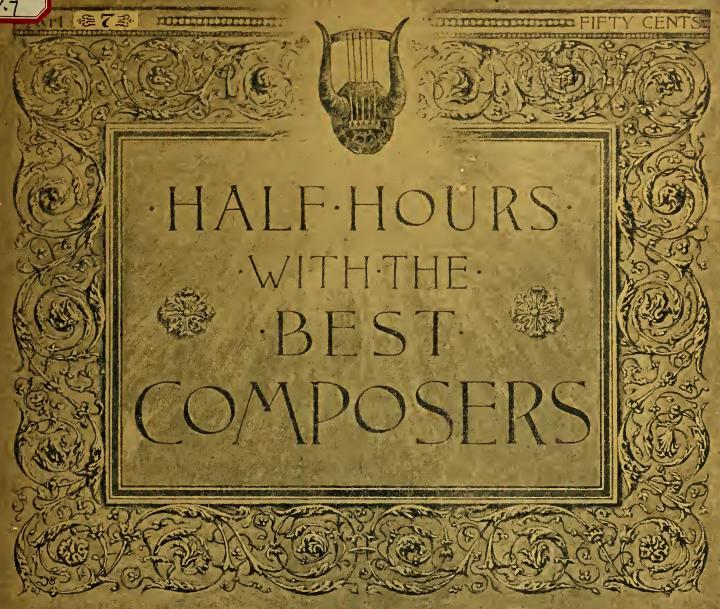
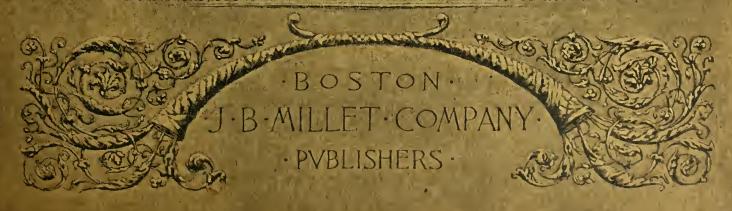
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## Half Hours with the Best Composers

The phenomenal success of "Famous Composers and Their Works" has encouraged the publishers to announce immediately a new publication, which will serve as a companion work, entitled *Half Hours with the Best Composers*.

Its purpose is to place in the hands of subscribers an ample library of music at a cost of less than one cent a page.

#### THIRTY LEADING AMERICAN COMPOSERS

have been selected to write the opening numbers for the thirty parts, each of which will also contain, as a frontispiece, a portrait of the composer, followed by a brief biography and a list of his principal compositions.

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They will average in length about eight pages, following which, in each Part, there will be about forty pages of foreign music selected with special reference to profitable entertainment, and requiring for its performance but moderate technical skill. The best that has been written by

#### THE BEST COMPOSERS IN ALL COUNTRIES

will be included. None of the compositions in "Famous Composers" will be duplicated.

The price of any copyrighted American composition such as will be accepted for this work would cost, if bought as sheet music, from 10 cents to 25 cents a page, whereas each Part of *Half Hours with the Best Composers*, containing an American composition and about 40 additional pages selected from the best music in the world and 4 pages of text, costs 50 cents, or

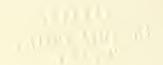
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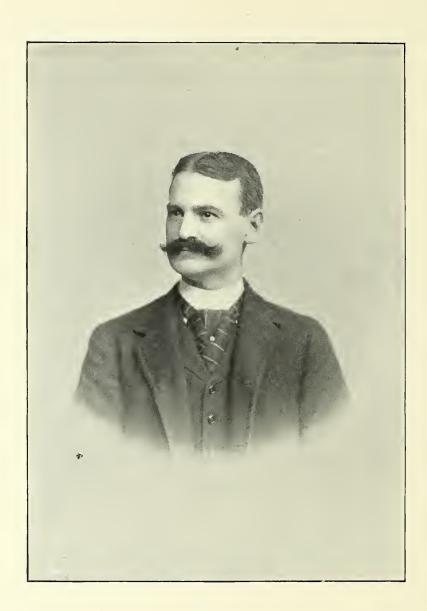
The collection will be edited by Mr. Karl Klauser, one of the editors of "Famous Composers," who is well known throughout the country as an editor of many years' experience, and one who is in sympathy with all schools of music.

The work will be published exclusively by subscription and in serial form. It will be complete in thirty Parts at fifty cents each, issued semi-monthly. No subscription will be received for less than the entire work. For further particulars apply to

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#### ARTHUR BIRD



RTHUR BIRD was born July 23, 1856, at Mount Auburn, Cambridge, Mass. His father, Horace Bird, was a well-known musician in the neighborhood of Boston,

where his singing schools were very popular.

Bird received his education at the public schools, graduating at the high school in Watertown when seventeen years of age. During his childhood and youth he displayed a great fondness for music, and early became a proficient player on the piano and organ, and incidentally upon the violin. He first appeared in public as church organist, when at fifteen years of age he played at several churches in the vicinity of Boston. As a youth, his talent showed itself not so much in his ability as a performer, as in his marked talent for improvisation.

After studying two years, 1875 and 1876, in Berlin with Ed. Rohde, Prof. Haupt, and Prof. Loeschhorn, he returned to Boston and accepted the position of organist and choir master at the Kirk, Halifax, N. S. At the same time he was appointed head instructor of the piano in the Young Ladies' Seminary at Mount St. Vincent in the latter city.

In the summer of 1881, returning again to Berlin, he studied four years with Prof. Haupt, organ, Prof. Loeschhorn, piano, and Prof. Urban, composition and orchestration.

The summers of 1885 and 1886 he spent professionally and socially with Franz Liszt in Weimar, not only at the class lessons but also at the very exclusive rubber at whist, which invariably followed each lesson. Liszt was particularly interested in his compositions, and had them often played at

the private *soirées* given at his house during the summer months.

In 1886, Bird gave a public concert of his compositions, symphony, overture and suite, in Berlin with the Philharmonic Orchestra. The Berlin critics were unanimous in their praise, and the artistic success of an American composer was especially interesting, for until then Germany, with Berlin as its musical centre, had not considered young America capable of producing much of anything beyond very clever business men.

In the summer of 1886 his *Carnival Scene* for orchestra was played at the Allegemeine Deutsche musical festival in Sondershausen, of which Franz Liszt was president, and met with spontaneous success. Liszt was especially delighted with the work, and not only publicly congratulated the composer at the concert, but wrote him immediately afterward concerning a four and eight hand arrangement.

In July of the same year Bird conducted, by invitation of the directors of the North American Sängerbund in Milwaukee, his second orchestra suite. Bird is at present living in Berlin, Germany.

His principal published works are: —

Symphony in A major; three suites for grand orchestra; two suites for strings; Serenade for ten wind instruments; Carnival Scene for grand orchestra; two Episodes for grand orchestra; Introduction and Fugue for orchestra; two Oriental scenes for flute and orchestra; grand romantic and fantastic ballet, Rübczahl.

In addition to the above he has written a great number of larger and smaller piano works for two and four hands.



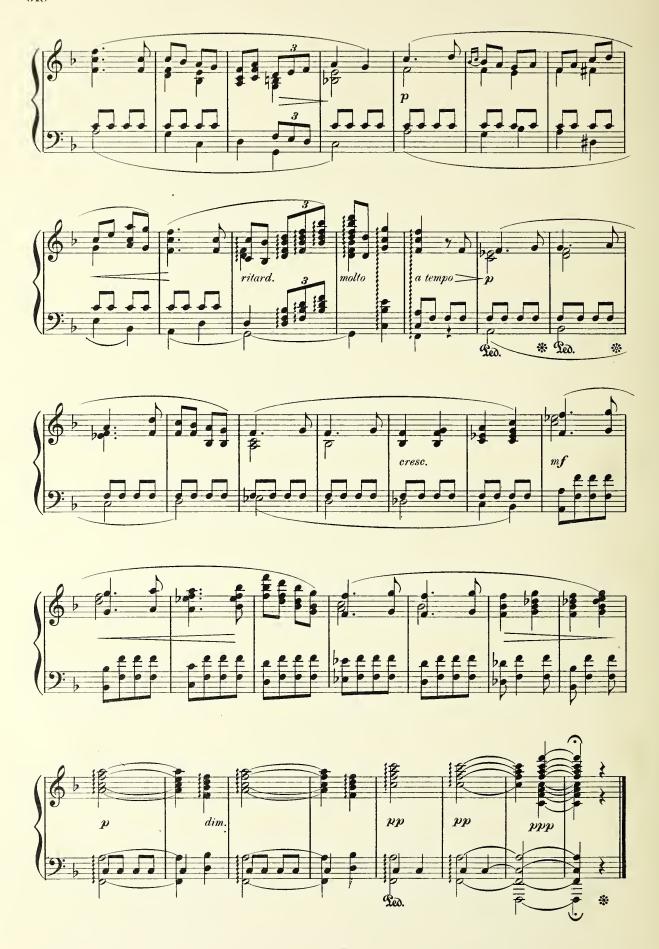
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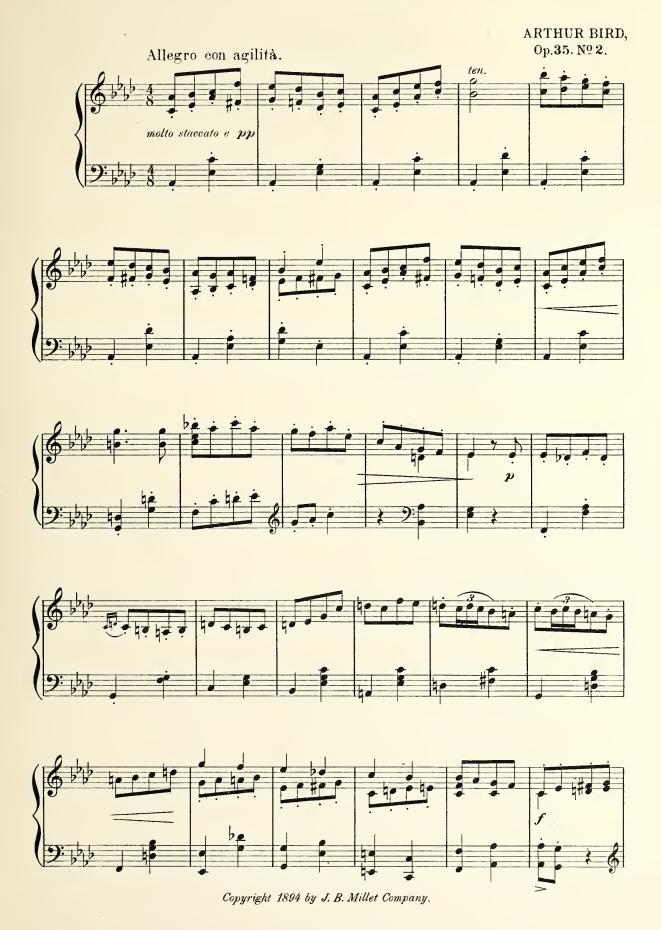
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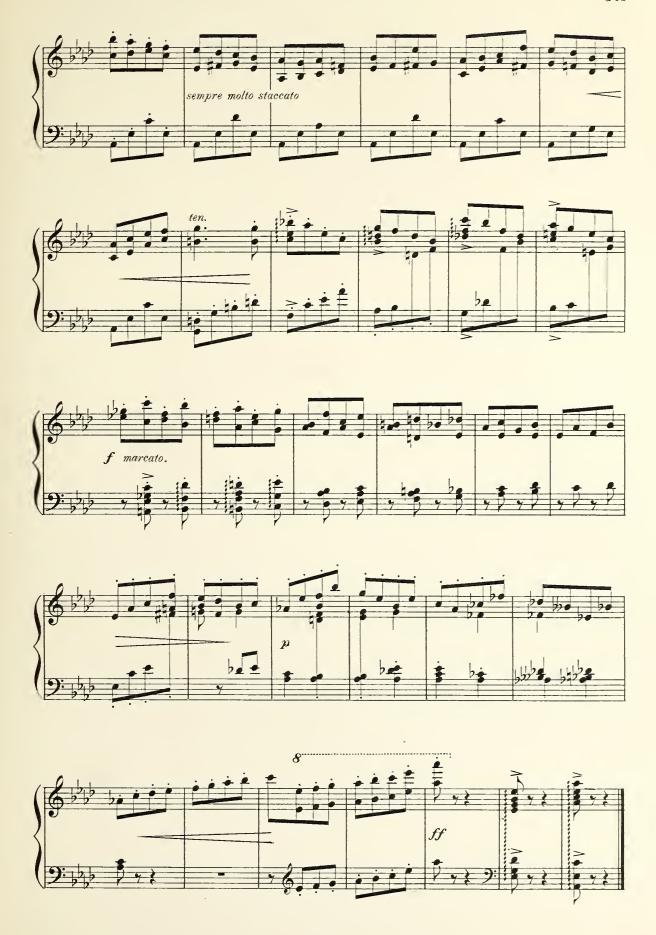
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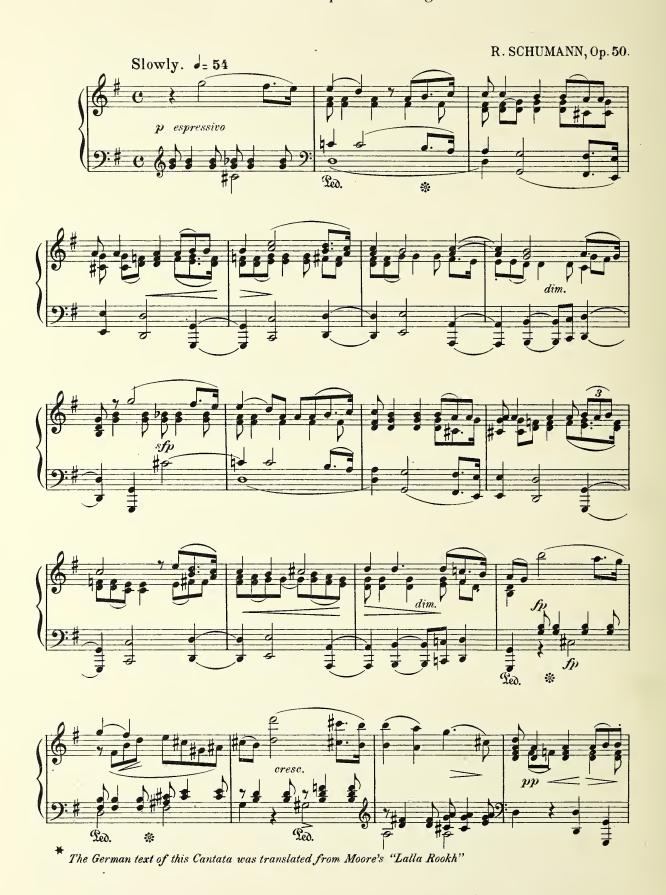


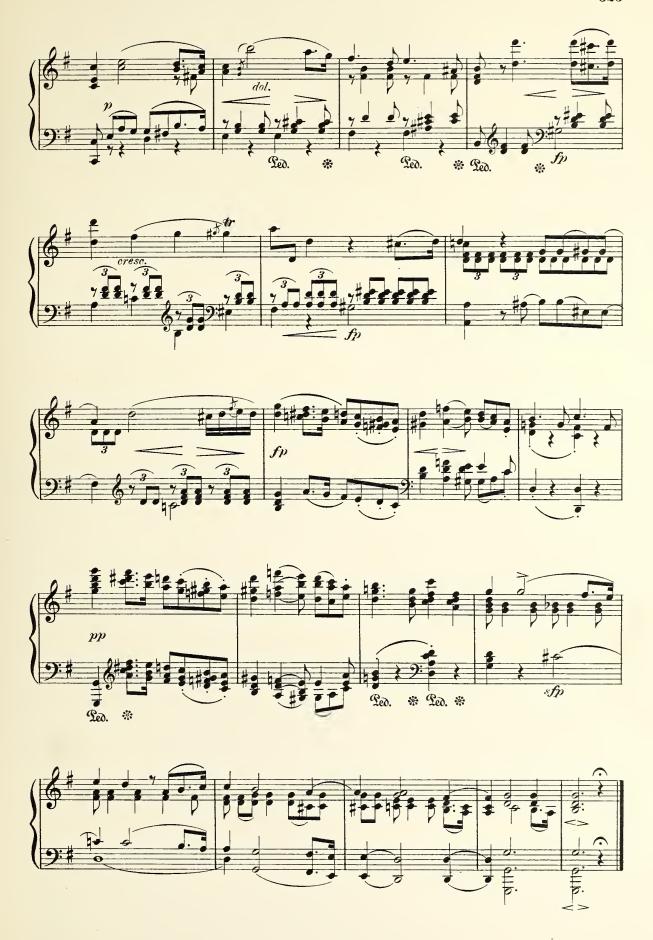




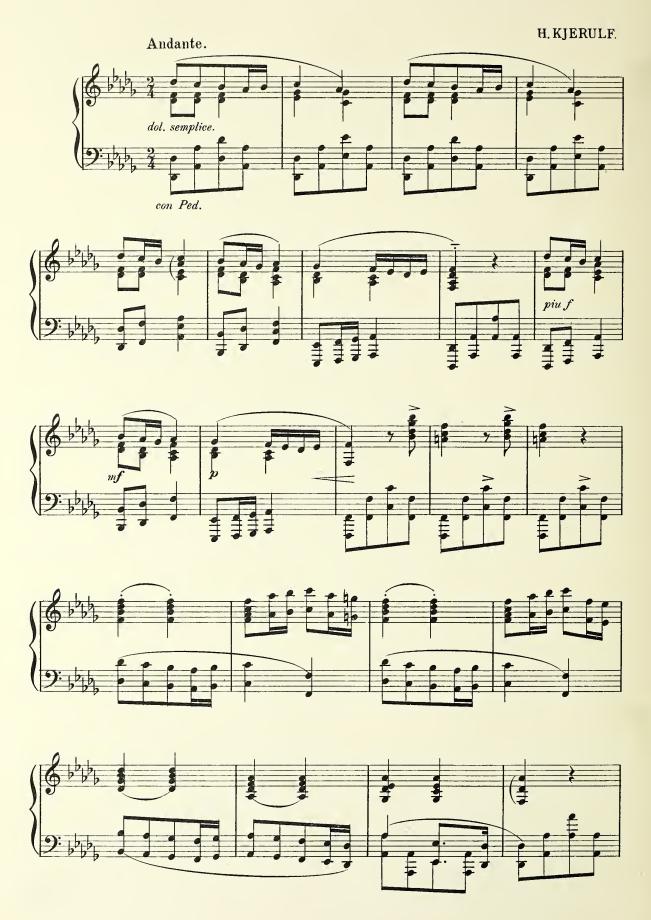
## Paradise and the Peri.

"Her first fond hope of Eden blighted"\*



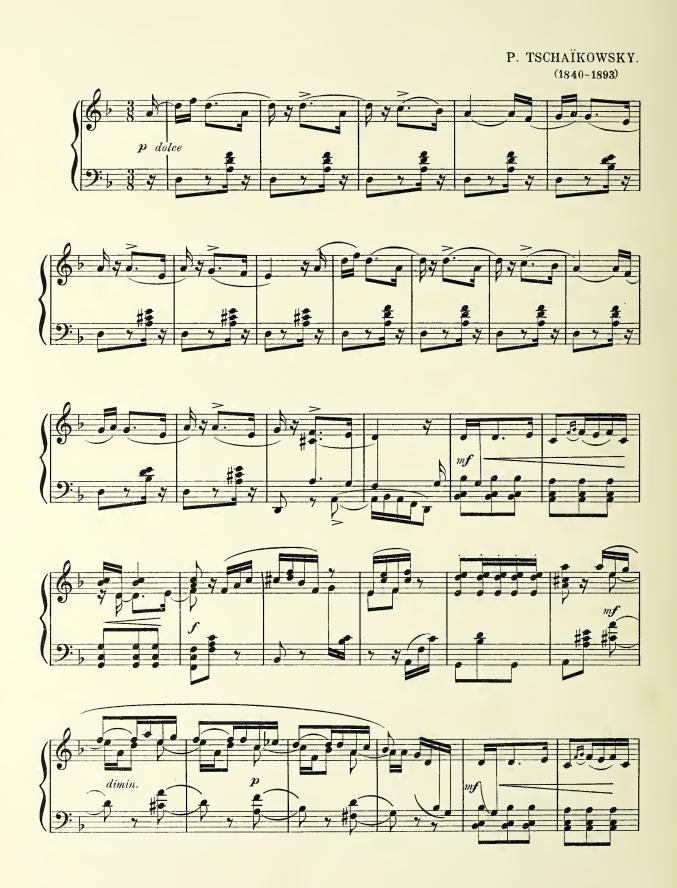


## Berceuse.

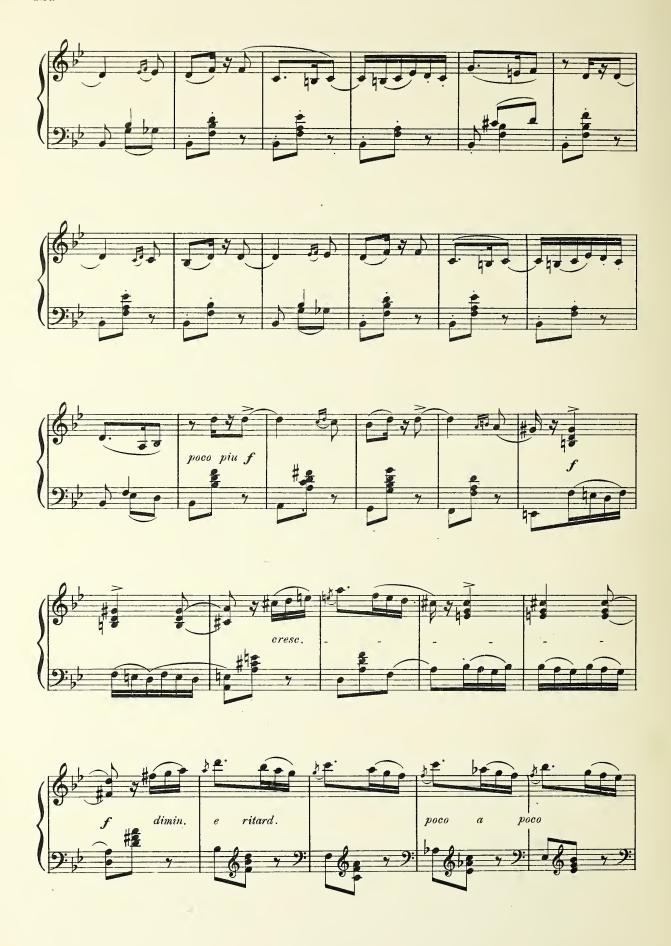




## Mazurka de Salon.



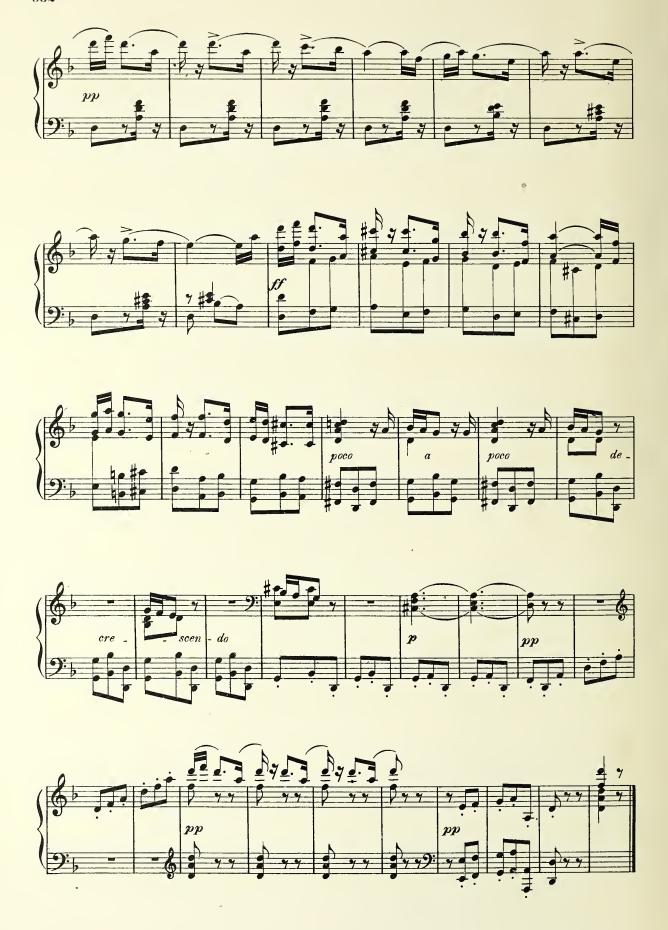










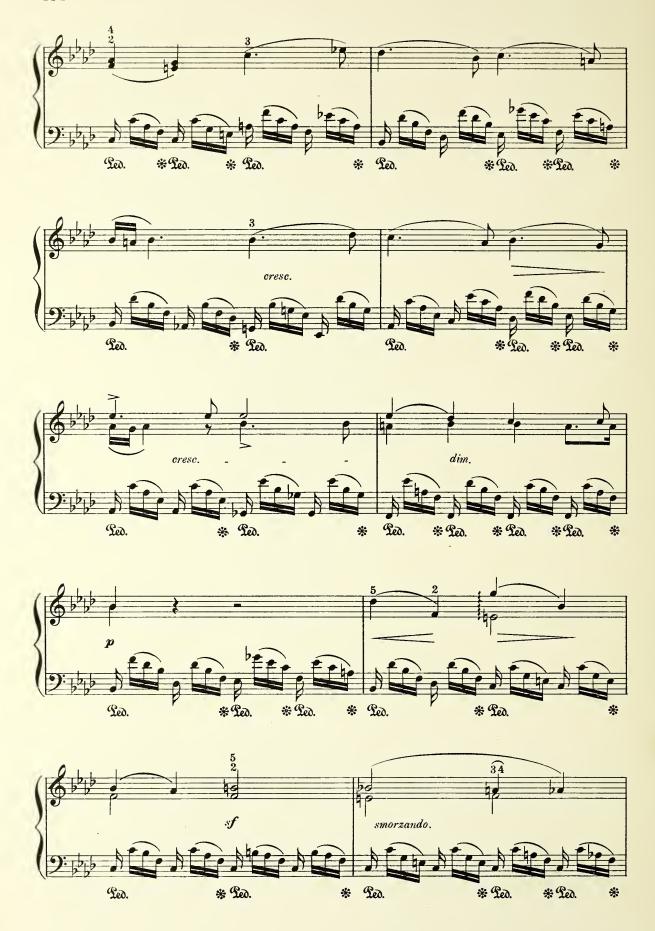


# Quando corpus morietur. FROM THE

STABAT MATER.



Pergolese was one of the first Italian composers who infused dramatic and passionate intensity into ecclesiastical music.

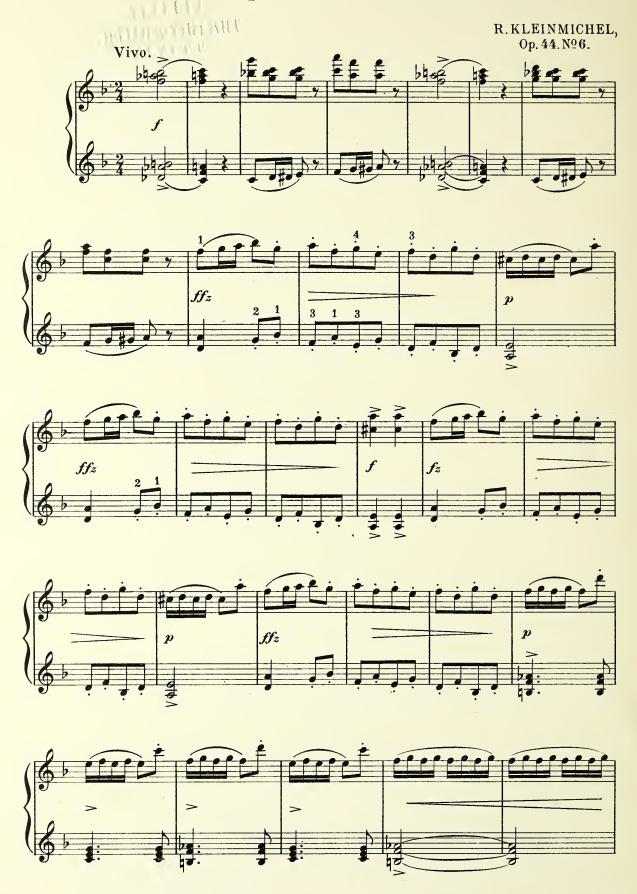








## Harlequin and Columbine.

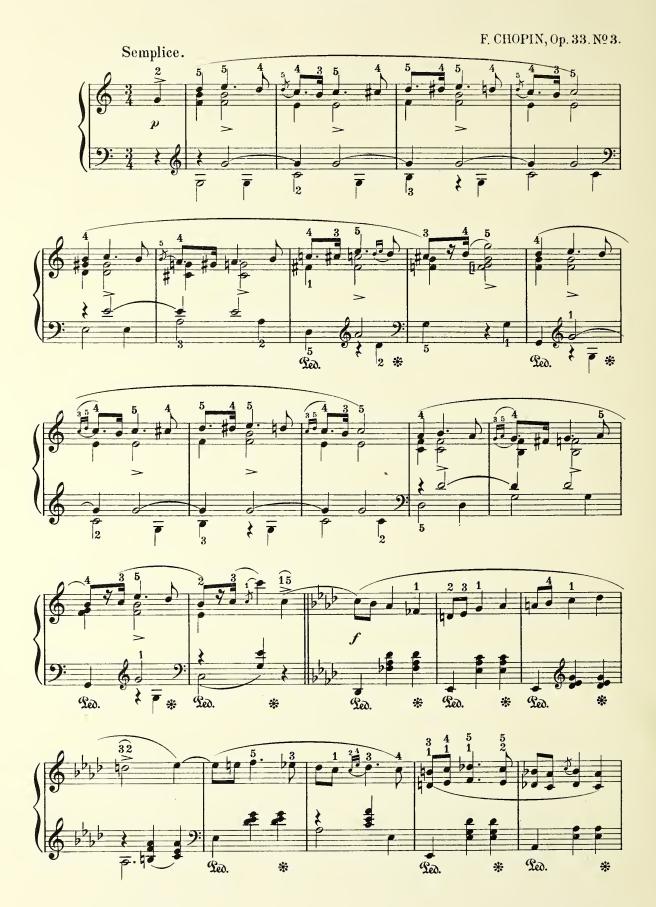




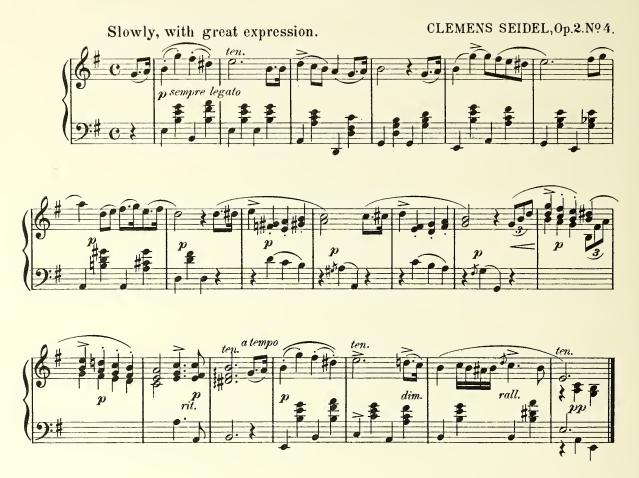




## Mazurka.







#### EDITOR'S NOTE ON HAYDN'S "GRAVE E CANTABILE."

This composition was written by Joseph Haydn in the year 1785, and forms one of a group of seven Adagios, written for the church service upon the Saviour's Last Words. Haydn writes about it in 1801 as follows:

"About fifteen years ago I was requested by a high ecclesiastic in Cadiz to write an instrumental composition on the seven words spoken by the Saviour upon the cross. It was customary during Lent to perform an oratorio in the cathedral, the effect of which was greatly enhanced by the following auxiliaries. The walls, windows, and pillars of the church were draped with black cloth, and but one central lamp lit up the mysterious darkness. At noon all the doors were closed and after a suitable musical prelude the bishop ascended the pulpit and spoke one of the seven words drawing a lesson from it. Then he descended and knelt before the altar in silence during which the music was resumed. This ceremony was repeated for each of the seven words, the orchestra alternating with each discourse. It was no easy task to write for this service seven Adagios, each of ten minutes' duration, without wearying the congregation."

To this instrumental composition Haydn added in later years vocal parts, and enriched the orchestration. It is interesting to trace in some phrases of the accompanying selection a foreshadowing of the famous Austrian Hymn.

### Grave e Cantabile.

from the Saviour's Last Words.









## Invocation to Hope.



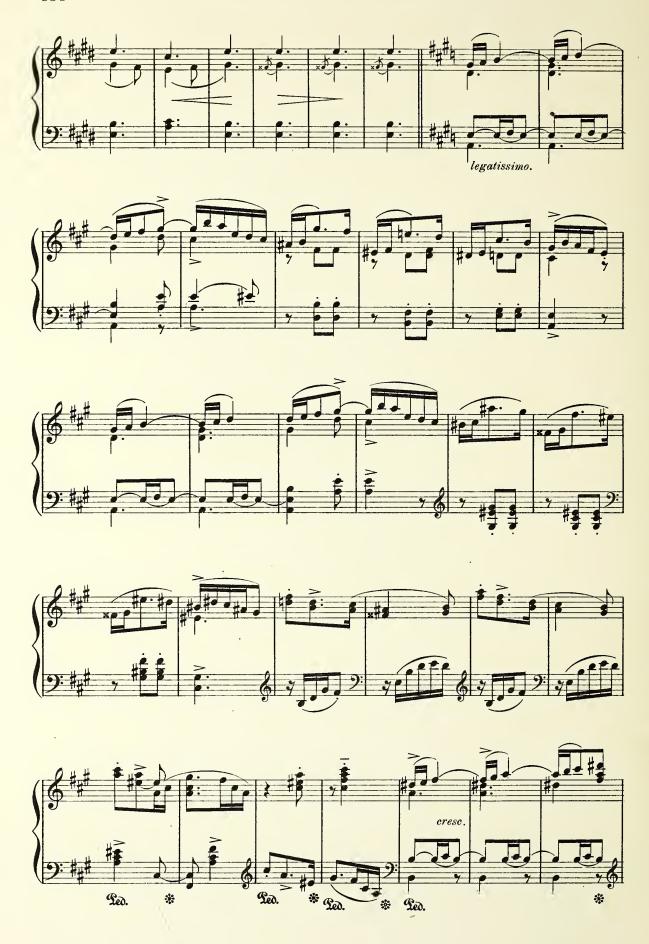


## Slumber Song.







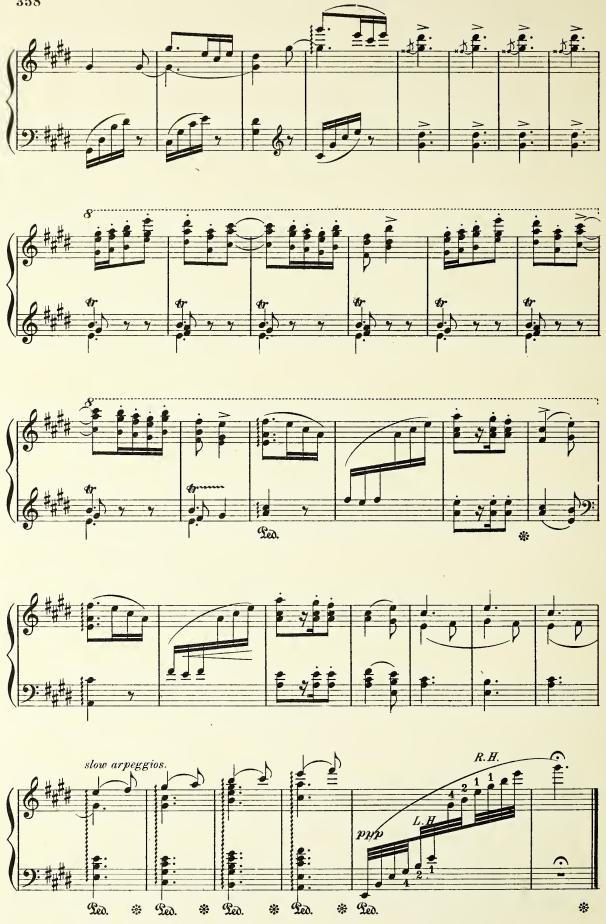










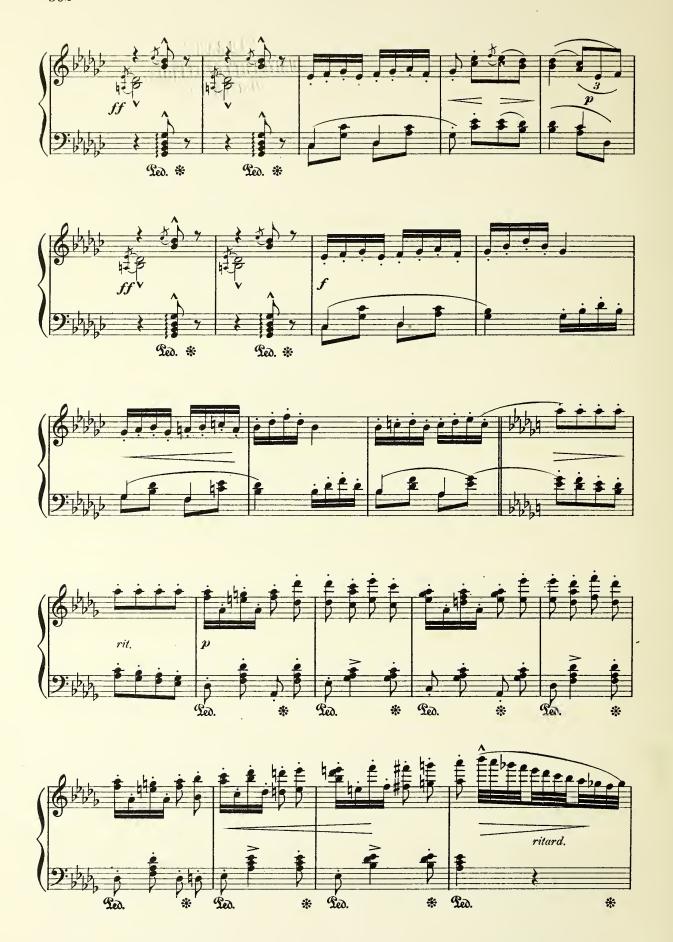


### Le Carrillon.

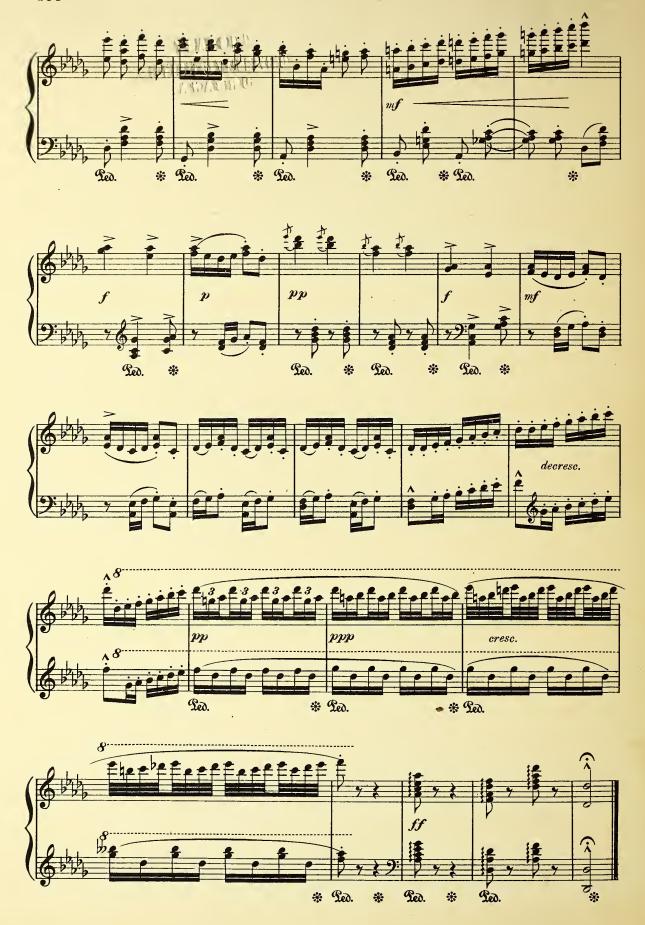












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#### AND THEIR WORKS

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SECOND. — To give descriptions of the works of these composers from which may be formed an intelligent estimate of their genius, their influence on each other, and their position in musical history.

THIRD. — To give a series of essays on the development and cultivation of the principal forms of musical art in Italy, Germany, France, England, America, and other countries.

#### SCOPE OF THE WORK

It is believed that this book will make for itself a place in standard literature. Voluminous dictionaries of biography give brief statistical accounts of the lives of several thousand composers, in whom the general public have no especial interest. Complete memoirs of individual lives lack the conciseness necessary to a comprehensive survey of the entire field and are not easily accessible to the general reader. This work will contain seventy biographies selected for their relative importance and general interest; taken in connection with the essays, they cannot fail to educate the taste of the reader to a better appreciation of the works of the masters.

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While thus serving its primary purpose by giving representative examples from the works of each master, it may also be used at the piano as a musical album containing 480 pages. Such a collection made by Mr. Thomas will have an educational value in forming the taste and judgment of the musical student.

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The biographies will be fully illustrated by authentic portraits and fine reproductions of photographs, engravings, and paintings of historical scenes relating to the personal history of each composer.

To obtain this collection the publishers have sent a special representative for the express purpose of searching the museums, public libraries, and private collections of Europe. The cities of London, Paris, Berlin, Leipsic, Dresden, Vienna, Florence, and Rome have all contributed to this mass of material which has never before been brought together.

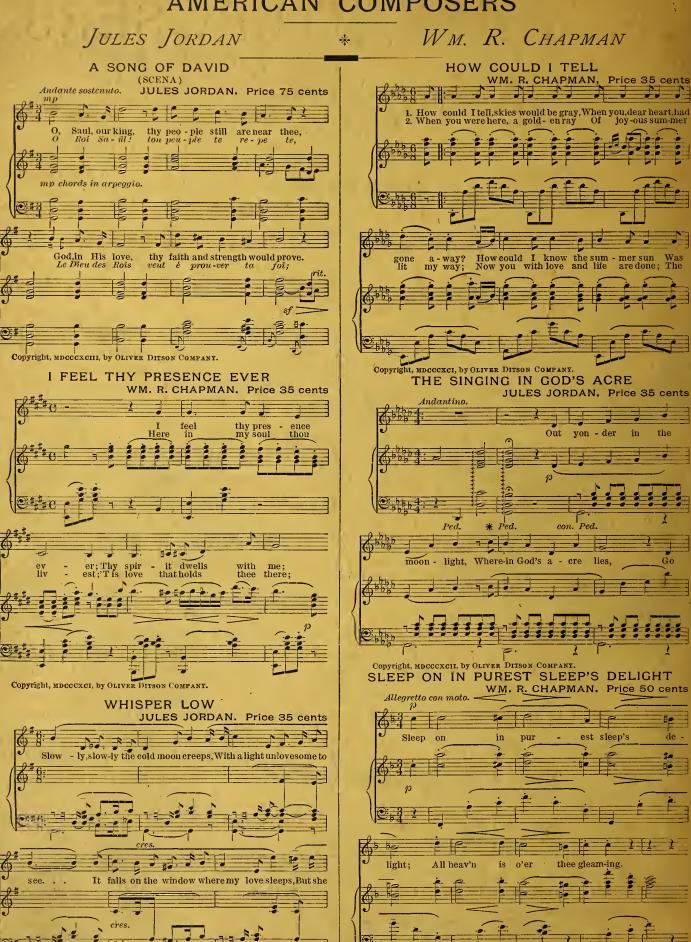
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